

Iraq Turkmenian Folk Poetry: Death and Maturity Particulars

Zeynel Polat¹

¹Faculty of Education, Tishk international University, Erbil, Iraq
Correspondence: Zeynel Polat, Tishk international University, Erbil, Iraq.
Email: zeynel.polat@tiu.edu.iq

Doi: 10.23918/ijsses.v9i1p336

Abstract: Iraqi Turkmens are a society that enjoys national values, rituals, and ceremonies. Horyat poetry, one of Turkmen Folk Literature products, emerges as a tradition that has continued for centuries in Iraq, Azerbaijan and Turkey with its name change. The horyat, which expresses emotions and thoughts as concise expressions, is the name of folk poetry and music with a character of 7 syllables, 4-line mania. The stops are usually (4 + 3), (3 + 4), (5 + 2), (2 + 5). Horyat is an art. To succeed in this art requires having superior ability. It is necessary for a quartet to be considered a good horyat, besides being moderate and rhyming, to be beautiful, to be said at the appropriate time and place, to blend folkloric elements with national sentiment, to listen carefully and to express or to write their thoughts.

Condolence between the Turkmen until 30-40 years ago in the Ottoman period or even today started with the day of the burial process of the deceased person and lasted 7 days. Nowadays, this condolence is done in 5 days and 3 days. According to this period and the persistence of the pain, the age of the deceased person, and the sex within the family due to the status of the family, especially among women, is said to be horyat style.

In this study, especially the places where children and young girls did not participate in places such as Erbil center, Kirkuk center and Tisin region connected to Kirkuk center (now Kirkuk became a neighborhood), Altunköprü, Dakuk (Tavuk), Tuzhurmatu, Karatepe, Imam Zeynelabidin village We tried to convey the original mourning and mourning poetry performers of horyat calligraphers with their execution style and environment.

Keywords: Turkmen Folk Poetry, Mourning, Lament

1. Introduction

The dialect spoken by Iraqi Turks falls within the Azeri (Eastern Oghuz) field of Turkish (Hürmüzlü, 2003, p.15). This dialect was also under the influence of Arabic and Persian. The people living in this geography also gave great importance to literature. Especially the folk poetry genre is very common. The source of the poem is the psychological world and soul of man. Therefore, the meaning in it is far from being specific to mental, intellectual and prose in terms of both its source and nature (Çetişli, 2006, p.44).

Received: January 18, 2022

Accepted: March 17, 2022

Polat, Z. (2022). Iraq Turkmenian Folk Poetry: Death and Maturity Particulars. *International Journal of Social Sciences and Educational Studies*, 9(1), 336-368.

For this reason, horyats do not mean mediocrity for those in the source, nature and address area. Horyats form the strongest example of Iraqi Turkmen folk literature. Horyat, which has become a symbol of Iraqi Turkmen, is a type of verse that is known and loved in all Turkmen settlements in Iraq and still lives with all its vitality today (Bayat,1984, p. 262). One of the ways in which the Iraqi Turkmen people reflected their delicacy in their language, their mourning, longing, pleasure, longing, hatred, in short, was the emotional horyat poems on their tombstones.

2. Horyats on Tombstones in Kirkuk (Kirkuk Musalla Cemetery)

Horyats affect the lives of Iraqi Turkmen from birth to death, even after. Turkmen who express their feelings with their horyats in every period of their lives, love, pain, longing, grief after their deaths, their titles, nicknames, occupations, complaints, etc. they have made it a tradition to write on gravestones and chests. It is only seen that this tradition has been tried to be kept alive in the Southern Turkmen, especially in Kirkuk. There is no such customary custom among the Turkmen of Erbil who are of the same nation. Instead of writing horyat on tombstones in Erbil, as we do, it is more like writing verses from the Qur'an, words that express the deep longing and pain felt after the death.

In addition to the poems in the form of lament written on the tombstones, when women come together for any different purpose, they sing horyat, folk songs, etc., and adjust the rhythm of the material they use accordingly. They also chant horyats in the form of lament orally.

“Bu bazar ne bazardı
Hepsi gannen azardı
Şax olsav sultan olsav
Akıbetiv mezardı.” (P1)

The Musalla Cemetery, one of two large graves found in Kirkuk, is to the northeast of the city.



Picture 1: Kerkük Musalla cemetery and bathroom

We visited the Christian cemetery, which is opposite the original cemetery, where a small road separates them without entering the aforementioned cemetery. We couldn't find horyat on this side of the cemetery. At the main entrance of Musalla cemetery, about 1km around the grave of the poet-writer Osman Mazlum and his son, who wrote articles which are very important to the Iraqi Turkmen on the right hand side, giving their national sentiments and helping to research and work in the field of folklore of the Iraqi Turkmen. We tried to read the writings written on the graves in the area. We observed that in most of them there were poems written with syllabic teller and aruz teller, in which the pain of firak, the longing for the dead, and the manner of death of the dead were told, other than horyattan. We included one or two that weren't Horyat in our research. While we did not include Arabic sentences among some horyats, we included them in our study to read the tombstones that did not break the 7 syllable in horyat, which is the measure of horyat, and which were written using the verses in the Qur'an. Due to the security and climate conditions, we had no opportunity to fully examine the Musalla cemetery or any other graves. For this reason, we talked to young researchers about this issue with 16 horyat reading essays. Although the horyats found on these tombs in Kirkuk are generally without pun, we preferred to focus on the examples of horyat with pun. Moreover, the fact that Arabic words are predominant in the language used in horyats and that the verses are used to the maximum extent is an indication that the language is in regional interaction.

Our name 'Baba Gürgür'

Qala is our old memory

Whoever wants proof

Cemetery is our witness.

“Baba gürgür adımız

Qala eski yadımız

Her kim ispat isterse

Mezarlıq şahıdımız” (P2)



Picture 2: A cemetery with horyat

“He was a master

He was always on top

His mouth is honey; his tongue is sugar.

His word was a horyat composition.”

“Bir ustaydı

Her zaman baş üsteydi

Ağzı bal dili şeker

Sözü xoryat besteydi”¹

¹In the upper right corner of this tombstone, we see the signature of poet Şemsettin Küzeci. Thus, the person who wrote the horyat also added to whom it belongs.



Picture 3: A cemetery with horyat

“Dönme zordan².

It's hard to come back with love

You set me on a road³

That no one ever comes back”⁴

²In Horyat poems, meaning is not sought in the first verse. This string is usually written and sung to fit the rhyme.

³One of the classic examples of the "v" dialect group. The settlement where this group is most active is again the city of Kirkuk. This suffix is used as a 2nd person singular suffix.

In this horyat, there are two different meanings such as "don't return from there" and "don't return from there". When looking carefully to understand the difference, the letters are written in place in the second wing, which is given to add meaning to the tile in the first wing, where the pun is made, and no additions have been made. In the fourth wing, where the meaning gains depth and the final meaning is given, we see that after the expression "do not return", "vav" and "elif" help us to read it as "do not return" with the sound feature it gives to the letter.

⁴In this horyat, there are two different meanings such as "don't return from there" and "don't return from there". When looking carefully to understand the difference, the letters are written in place in the second wing, which is given to add meaning to the tile in the first wing, where the pun is made, and no additions have been made. In the fourth wing, where the meaning gains depth and the final meaning is given, we see that after the expression "do not return", "vav" and "elif" help us to read it as "do not return" with the sound feature it gives to the letter.

“Dönme zordan
Aşqınan dönme zordan
Bir yola salduv⁵ meni
Hiç kimse dönmez ordan”



Picture 4: A cemetery with horyat

“Not worthy of you
Oh that grave
Do not come to us, Resul
Let's ask you to Roses
“Hiç sana layıq degil
Eyvah şu qara toprağ
Sen bize gelme Resul
Biz seni Güllere sorağ”



Picture 5: A cemetery with horyat

“Goodbye to all friends, relatives, children

Let them stand on my tomb, let them halal their rights.”⁶

“Elveda olsun bütün dost akraba yavrulara

Türbem üstünde dursunlar eylesünler boynum azad”



Picture 6: A cemetery with horyat

⁶ Let them free my neck: let them give their rights. It means. Also, this is not a horyat. As we mentioned above, we saw that there are some graves in which pain, longing, desire-desire are expressed through the mouth of the deceased, as in our case. This tomb is also a tomb surrounded by an iron cage. We learned from our friends that this type of graves are mostly Shiite graves. Of course, these words written on the grave are not horyat. But here we aimed to show the tradition of writing on the grave.

“Let me be a victim to your walk,
The sideway look of yours.
I didn't know, I would
belonging see you again” (tomb in front)
Qurbanam yürüşüve
Yan baxıb duruşuva
Bilmedim hasret ollam
Bir daha görüşüve” (Öndeki mezar)
“It was cool, my child
invulnerable arrow my child
How many scents have I sniffed?
but it does not smell my child.” (The tomb in the middle)
“Serindi buğu balam
İncinmez oxu balam
Nence qoxu qoxladım
Vermırı qoxu balam”(Ortadaki mezar)



Picture 7: A cemetery with horyat

“I am fish but I have no water.

My nightingale, left without a garden.

You were a rose in my house

You left, I was left without a rose.” (Tomb at the end)

“Balığam susuz qaldım

Bülbülem bağısız qaldım

Evimde bir gul iduv

Sen gittuv gulsuz qaldım.” (Sondaki mezar)



Picture 8: A cemetery with horyat

“You went too, gave your turn, brother.

You shed tears in our eyes, brother.

The fire in our hearts was extinguished,

You left a fire again, brother.” (The tomb in front)

“Gittuv baş salduv qardaş

Göze yaş salduv qardaş

Sönmüşdü gévlimde
Ne ataş salduv qardaş”(Öndeki mezar)
"The world's strife brother
Gratitude for life brother
Let me be free,
Walk to heaven brother”(The grave in the middle)
“Dünya mihneti qardaş
Hayat minneti qardaş
Getir boynum azad olsun
Yürüv cennete qardaş”(Ortadaki mezar)
“O my God, what is this situation?
Everyone is thinking about today.
My child died young
I stared after him.” (Tomb at the end)
“Yarab bu xal ne xaldı
Herkes bugüne daldı
Gencken gidiyor balam
Gözüm ardınca qaldı”(Sondaki mezar)



Picture 9: A cemetery with horyat

“Tez lâkaallah edim
Kendim andım zu Celal
Tahkîk etsin zülcelâl
Mahşer günü amâlî”
“Quickly, I will
I swear by myself zu Celal
Let zülcelal check
On Judgment Day”

What we see on many other gravestones are expressions such as wishing Allah well, desire for heaven, fear of hell, either by one's own name or by one's relatives.



Picture 10: A cemetery with horyat

“Instead of plunging,
Instead of wondering
Where can we find a lion
and put it in Galib's place?”
“Dalan dalib yerine
Maraq salib yerine
Xardan bir aslan tapağ
Qoyag (Galib⁷) yerine”

⁷This is the name of the metadata shown in the () sign. In order for this horyat to be used by different people, the name of this person, which is not in the original horyat, is shown in parentheses.



Picture 11: A cemetery with horyat

“Bizden bir dene gitti

Boyandı qana gitti

Her gitmeğ gitmeğ degi

Gitti merdane gitti”⁸

“One of us has gone.

It was stained with blood.

Like every go

The valiant has gone”

⁸Graves with horyats and laments like these belong to those who died after the explosions that still exist in Kirkuk.



Picture 12: A cemetery with horyat

“I have my name on my stone,
I have pain on my tears,
Read surah Al- Fatiha
Whoever comes to my grave”
“Adım var daşım üste
Ėam var göz yaşıım üste
Bir Fatiha oxusun
Kim gelib başım üste”

Hundreds of such tombstones show the same desire. What happened to the tomb is a reminder to those who visit it, that it is a Fatiha reading?

While reading the tombstones, it was the poems in the Epic style that caught our attention the most. Epic poetry: It is a type of poetry that takes its subject from heroism, valor, love of country or tells a historical event enthusiastically (Dilçin, 2009, p. 401).



Picture 13: A cemetery with horyat

“It was the fortress of Kirkuk

Mert was a valiant son

⁹ eyes will come out

He was a master of masters” (Grave in the back)

“Kerkükün galasıydı

Merd yiğit balasıydı

. . . . gözi çıxsın

Ustalar ustasıydı” (Arkadaki mezar)

It means that the person who lies in the grave is a brave man who is well heard among the Turkmens in Kirkuk.

⁹ This is where we can't read on the tombstone.



Picture 14: A cemetery with horyat

“And a lion was Turkmen,
He was a sacrifice to this nation.
Everyone mourned for him.
Come, brothers, unite... m” (This tomb belongs to Turkmen Ercümen Xalil Kassab.)
“Ve bir aslan Türkmeni
Bu millete qurbandı
Onun için herkes yandı
Ge qardaş birleşe...10m” (Heze kabr ul Türkmeni Ercümen Xalil Kassab)
“Do not be afraid of death. Here
Leaders, scholars, braves lie down.
It is an honor to die for every patriarch.
Heaven is homeland for those who sleep here”
“Ölümden qorxma buradan
Liderler alimler yigitler yatar

¹⁰“We're guessing the suffix "lim". Because there is a measurement mistake of 7 for the formation of horyat. There is a small hollow before the letter "mim" on the stone. This shows that it was deleted.

Her pirde şereftir ölmek

Cennete vatandır burada yatançun”¹¹



Picture 15: A cemetery with horyat

“Homeland was fire, brother.

Longing was a comrade, brother.

Don't tell me I'm out of sight.

brother is brother, brother.”

“Gurbet ataşdı qardaş

Hasret yoldaşdı qardaş

Deme gözden iragam

Qardaş qardaşdı qardaş”¹²

¹¹This tomb belongs to the father and son. The fact that the dates of his death were given on the same day and that the phrase "martyrdom" was dropped shows that they were also probably martyred in the explosion in Kirkuk.

¹² In the lower left corner of this horyat, there is the signature of Sami Tütüncü, one of the masters of horyat.

The punless horyat specimen on this tombstone was probably written by the deceased's brother. Now the pain of separation is accepted as expatriate, even if they are far away, the brother is always a brother, and his pain and homesickness will always remain fresh.



13

Picture 16: A cemetery with horyat

"Dad,
I'm sorry
you died early.
you left us sad
Let it burn in our hearts
Your eyes that don't go out like fire. If we don't see your bright face
How can we endure this every day?
Don't leave us in trouble
Father, who is more precious than my life"
"Baba
Yazuğ erken göç ittuv

¹³It is a tombstone, which starts with horyat at first and then takes the form of a heartfelt inscription, on which the thoughts and longings of three different children are written about their father. In this tomb, we see slightly different features from the Kirkuk dialect..

Melul bıraxtuv bizi
Kubru¹⁴ gönülde¹⁵ yansın
Sönmeyen ataş gözöv
Her gün nice¹⁶ dayanağ
Görmerseğ o nur yüzöv
Derbeder itme bizi
Canımnan aziz baba”



Picture 17: A cemetery with horyat

¹⁴It is used as a gun in the folk dialect.

¹⁵Although this grave is in Kirkuk, it is more common that the word "heart" is used as "gévil". This word was used in the makur grave without a local change.

¹⁶How about the word "nice"? The meaning of the usage in the Kirkuk dialect and in the Azerbaijani Turkish dialect is "what?" We know it's used. Most likely, the writer of this article is not from Kirkuk because of the slight differences seen in the Kirkuk dialect; or people who want it to be written like this, and it seems that these people are the sons of the deceased. These people live outside Kirkuk. In a one-year close meeting with the public, we learned that some members of almost every family live abroad either for education or for work. Countries such as Turkey and Iran come first. In this respect, it is possible that those who wrote the inscription of this tomb may have been influenced by Tehran Azeri Turkish.

“One day, life ends.
The step fades
Even if I die in my grave
It's enough if I write with your voice”
“Gün gelir ömür biter
Adım silinir iter
Ölseme mezarımda
Sesiv yazılsam yeter”¹⁷

2. Horyats Sung in Mourning Ceremonies

Among the Iraqi Turkmen, there are also lament-like horyats, which are burned by women called “Sazlayan” or “sızlayan” in mourning ceremonies. This is called “network” in Azerbaijani Turks, “lament” in Turkey, “mersiye” in classical literature. The sazlayans, who are usually called for money in mourning ceremonies, spend three days from morning to noon after the funeral. The horyat style they use is usually” Segah “or” Kirkuk dissident” (Terzibasi, 1975, p. 1). Besides being used as a folkloric term today; it continues to be kept alive. Besides being in the form of quatrains, it is also seen that pun is used. It is described as anonymous and specific.

“The river Hasa took me,
The flood came and took me
It's true that i am gone
It left me in mourn.”
“Apardı xasa meni
Sel geli basa meni
Getmeğiv gerçek oldu
Batırdı yasa meni” (P3)
“Friend tied my wound,
She cried while tying it.

¹⁷ The name of Sami Tütüncü, one of the masters of horyat, is also mentioned under the left of this horyat.

I cried so much
My troubles burned the ground”
“Dost yarımı bağladı
Bağlıyanda ağladı
Figanım arşa çıxdı
Ahım yeri dağladı” (P4)

The cry of a mother who has lost a relative and is often suffering from child pain is sometimes heart wrenching. The subject who comes to comfort himself-turns to the neighbor and utters the following horyat:

“Qum aş teki. (Sand is like meal)
It is as hot as meal.
My body is in enemy hands
Like slashed cloth”
“Qum aş teki
Sıcaxtı qum aş teki
Bağrım yâdlar elinde
Biçilir qumaş teki” (Anonymous, horyat samples. P4)

Some of the mourning horyats are made up of those who love and cannot be reunited. The following two horyats, which are examples of anonymous horyat, are terennulated after the lover and after a deceased friend:

“Kala yéri (Kala place)
The ball place, goal place
My God, what is this?
My loved one dies, his place remains.” (Anonymous horyats of Kirkuk and further south Turkmens)
“Kala yéri
Top yéri kala yéri

Xudam néce ravadı

Yar köçe qala yéri” (Kerkük ve daha güney Türkmenlerinin cinaslı, Anonim horyatlarından. P1)

The manner in which the same horyat was terennulated in and around Tuzxurmatu is as follows:

“Kala place,

Let the castle place be demolished.

When a friend dies, his place remains,

That's when the apocalypse will break." (Anonymous horyats of Kirkuk and further south Turkmens)

“Kala yéri

Yıxılsın kala yéri

Qıyamat onda qopar

Dost géde qala yéri” (Anonim, cinaslı Kerkük horyat örneklerinden.P3)

Imad Khalil, one of the horyatçılar from erbill, is also one of the horyatçılar such as Yaşar Abdullah who cries. However, as much as in Yaşar Abdullah, there is not much of a subject integrity and constant level in his own horyat. Yaşar Abdullah, if he cries, he cries, but Imad Bey is constantly changing in terms of subject matter and style.

"You're gone too

You left me alone

I loved you in this world,

You're gone from my hand too"

“Sen de gittiv

Başımı sen denk ettiv

Dünyamda seni sevdim

Elimnen sen de gittiv” (P5)

“Kâr is good.

Promissory note is beautiful, profit is beautiful.

I'm deeply burned

But everyone called me drunk." (Anonymous horyats of Kirkuk and further south
Turkmens)

"Kâr xoştu

Senet xoştı kâr xoştı

Men ciğerden yanmışam

Alem diyer serxoştı" (Kerkük yöresi anonim cinaslı, horyat örneklerinden.P6)

Those gathered at the funeral of a loved one in the community express their deep sorrow:

"Qan üstüne

Snow falls on blood.

A thousand nightingales cry

On such a person" (Anonymous horyats of Kirkuk and further south Turkmens)

"Qan üstüne

Qar yağar qan üstüne

Bin bilbil fiğan éder

Bir bele can üstüne" (Kerkük ve daha güney Türkmenlerinin dilindeki cinaslı,
Anonim horyatlardan.K1)

After the death of a person, because of the mourning he held passed out, describing the situation of a man walking around like Majnun horyat is as follows:

"Kâr xoşdu,

Promissory note is beautiful, profit is beautiful.

I'm deeply burned

Everyone calls me drunk. " (A punned, Anonymous horyat in the language of Kirkuk
and further south Turkmens.)

"Kar xoşdu

Sen'et xoşdu kar xoşdu

Men cigerden yanmışam

Alem diyer serxoşdu” (Kerkük ve daha güney Türkmenlerinin dilindeki cinaslı,
Anonim horyatlardan.P6)

Those who come to condolences at funerals across Iraq will be together in condolence tents, at home or in mosques, sharing the sentiment. It seems that women strike out more emotion in lamenting than men. There are moments for those who come to condolence to turn a new page in the pain felt, which is implied that everyone is crying. In the following example of horyat, condolences are then said to invite those who come to the network:

"Kazan ağlar

The fire burns, the pots cry

A homeless person died here

The person who digs the grave sheds tears.”

“Kazan ağlar

Od yanar kazan ağlar

Bırda bir ğerib ölib

Kabrini kazan ağlar” (Kerkük ve daha güney Türkmenlerinin dilindeki cinaslı,
Anonim horyatlardan.P1)

We have also seen that the word” crying mother cries, the rest cries lies " is used among the Iraqi Turkmen in the horyrats, expressing that the real burning person is the mother and the others are the ones who cry against the face. The following horyat is an example of this species.

“Ona nedi

What is sorrow and grief to him,

I said, who is the one burned?

They said she is your mother. ”

“Ona nedi

Ğem cefa ona nedi

Dedim o yanan kimdi

Dediler o nenedi”¹⁸ (P7)

¹⁸This horyat example, which belongs to Burhan Yaralı, was published in an article by Özal Ozan named "The Horyatist Following the Proverb" in March 2007 in Barış Magazine.

3. Mourning and Condolence Ceremonies in Kirkuk

It is possible to see Arabs and Kurds in Kirkuk, where mostly Turkmen live. It is natural that cultures belonging to speakers of each language also differ. In this context, every nation in the city has its own custom, Customs and Customs. Culture, language, standard of living of a nation in every aspect of serencam is an accumulation of its past, life and history. The treasure of culture is born like every living thing, developed by being influenced by its surroundings, and is tasted to life. This accumulation of culture is influenced by the environment and becomes a way of life over time. This creates the written and written literature with life.

There are important stages in human life. These phases are also called transition periods, such as birth, childhood, adolescence, conscription, marriage and death. As in every nation, the Turkmen of Iraq, the Turkmen of Kirkuk, have mastered blending their unique lifestyles with their understanding of literary life, and have begun to create a different culture, tradition, tradition, and anane atmosphere by combining culture with the nation. Among them is the death, which means the end of life and the creation of the world. The condolence ceremonies held for the deceased in Kirkuk are treated like other rituals of life, and value is given to the deceased and to the survival of the culture.

In Kirkuk, condolence ceremonies are performed differently according to their neighborhood, sect, nation, cultural value judgments, customs, traditions and Customs. Each nation has its own unique Turkmen, Kurdish and Arab condolence ceremonies in different ways. The actions taken in the condolence ceremonies of these nations stand out as follows:

When a person dies, the House of the deceased or the deceased is carried out in his own house if it is available for gasil; if the house is not available for this process, the house is washed, shrouded and the prayer is performed in the nearby mosque. If the funeral is washed in the house, it will be kept in the house for three days after washing, during the day when condolences are accepted. It is used if the deceased has his own shroud. If the deceased does not have a shroud of his own, the mosque has a shroud for charity. This shroud can be used. After all this, the funeral is brought back to its own home. The funeral is carried out of the house and buried in the cemetery. He is mourned for three days in the house with his funeral. In general, these condolences are carried out in the condolence tent installed in front of the House.

Men who come to this tent are welcomed standing up. He salutes those who sit, showing the inside of his right hand until he sits down. The imam, who has been called before and is seated in a place so that he can see everyone, says "Al-Fatiha" as soon as he sees the guests sitting, is instrumental in the whole congregation reading Fatiha. This is applied to each guest who arrives in a group. Visitors gather outside in the form of three or five people to enter the tent. Cold sodas, water, Rotary, or biscuits are also given as catering. A condolence visit will be brief. The men in the tent don't cry and sing horyat. Female relatives of the deceased lament accompanied by horyat and mani.

“Veren sen

You are the taker and giver.

You decorate houses like this

And you are the one who destroys” (Example of anonymous punned horyats)

“Veren sen

Alan sensen veren sen

Gah evler bezidisen

Gah edesen veran sen”

(Anonim cinaslı horyatlardan P1, P4, P10, P8, P9)

The number of tents is increased when the number of people coming to condolence at the funeral of a prominent family is high or condolence visits are accepted at the mosque.



Photo 18: Funeral tent

“There is a tavern on the other side.

There is a pearl and ruby house.

If you go, take the light.

There is a place of persecution there”

“Karşıda putxana var

Lali yakutxana var

Gidersev ışığ apar

Orda zulüm batxana var. ” (Kerkük yöresi Anonim Horyatlardan, P1)

In our southern city of Hatay, where the culture is similar in many aspects, the lament terennum is not very similar to the horyat performance of the İraqi Turkmen, but rather an improvised lament. In order to put

the condolences in the air, the funeral relatives, primarily the mother, the sisters renew their pain by singing the following lamentations. It doesn't matter big or small a mother whose child died says her pain like this:

"Mother's pain comes,
Your brother's pain comes and goes.
The pain of the baby covers your body
The all pain gouge in the body
I got burned, my neighbors, come"
"Ananın acısı yandırır gelir
Gardaşın acısı dolanır gelir
Yavrum, ciğerin acısı
Oyulur gelir.
Yandım gomşularım yetişin gelin" (P8)

If the relative of the deceased is far away and has arrived at the funeral in time, the relatives of the deceased lament similar to the following in the form of improvisation in order to prepare an atmosphere of lamentation and to stir up the emotions again. In the meantime, it is seen that the person who laments goes to extremes. Involuntarily or not, he pulls his hair, his clothes, his face with his fingernails, he shoots himself from the floor to the floor:

"Bird's nest on the road, don't touch it,
You will blow it away.
has a sister in distant cities,¹⁹
don't tell him you'll make him cry"
"Yol üstünde kuş yuvası
Ellemen uçurursunuz
Gurbet elde var bacısı
Söylemen ağladırınız" (P10)

¹⁹ If the person who cannot reach the funeral and who is far away is a brother, here is a brother; father vs father is added

In Hatay, death is perceived as a kind of wedding with heavy pain of firak. And for someone who came to the funeral from afar.: "Did you get the invitation too? Did you come too?" They say. (.....nın davetiyesini sen de mi aldın? Sen de mi geldin?" derler.)

If the deceased is unmarried, young girl or boy: The host who greets the arrivals at the door, usually this person, is the mother who did not see her child's marriage. He adds to his pain by saying, "I have given my son (my daughter) a night of Kına. Did you hear it, sister?did you come to share my pity?" "The neighbors have heard the neighbors have come" (P6).

Later in our research, we tried to give examples of the lament-shaped horyats of the Iraqi Turkmen. Horyats in this form are called" sazlayan "or" sızlayan". The person who laments among the Turkmen starts to burn and Saz his horyat by going to a high place or on a chair where he can make everyone hear his voice. There is a certain rhythm in the lament, the sazlayan claps his hands to catch this rhythm, hits his knees. As in the folk songs in our lament, there are some kind of rhymes in the form of a melancholy. Some of these refrain among Iraqi Turkmen

Means "Woe to the lion" They say "Xeyve Şere".

Xeyve shere" "Eyvah aslana" anlamına gelen "Xeyve şere" derler.

it is repeated loudly after the lament. Some women who are excited by this refrain, their hands hit their breasts, their hair plucked, their clothes torn in the way of being affected by the extreme going to affect those around them as well. The most interesting part of the work is the use of red mud with reeds. Funeral relatives rub red mud into their hair. We think it evokes concepts such as" to my land "," we are ruined "," fire has fallen on our hearth". Perhaps the term "my land" in Anatolia comes from here as mebde! The display of this joyful, sad painting continues for three days. It's not appropriate for men to see women cry so loudly. For this reason, the women who come to the funeral are gathered at the House of the deceased and the men are gathered at the Witch of condolence or at the designated mosque. Water and bitter coffee are served to the people who come to the mosque in Kirkuk, while in Erbil water, fizzy drinks, dates, small cake called "külçe" made with dates is served. Those who arrive at noon go to the mosque together. Dinner is served after the mosque. When we look at these condolences, we can see similar ones in the southern and southeastern cities of Anatolia. In şanlıurfa, whose language and culture are very close, funeral procedures and condolence ceremonies are very similar. The bitter coffee served to those who came to the condolence in Sanliurfa is called "Mirra". On the third day of condolence, Mawlid-i Sharif is taught. Then food is eaten. For those who come, they will be given Manna of dates and nuggets, and they will be given Rose Water. In these areas, the job of reading mevlit, has become a profession.

Near the House of the deceased person, the wall of the work place and the wall of the mosque where the condolence will be made "Lafite" veeni 2 meters, 1-meter-long black cloth piece is hung. On this black cloth is written the name of the deceased, the name of his father, brothers and boys, cause and date of death. This rag is kind of an ad. He remains in the place where he was hanged for forty days from the day he was hanged.



Picture 19:Lafite

A piece of black cloth called “Lafite” with a width of 2 meters and a length of 1.5 meters is hung near the house of the deceased, on the wall of his workplace or on the wall of the mosque where his condolences will be made, which is in the nature of a funeral notice.

Those who could not come to condolences go to their home or work later, if the deceased or deceased knows.

After the first three days at the home of the deceased, they gather on four Thursdays until forty and go to the cemetery every Thursday. When the forty days are up, the ladies gather at home, while the men remove the deceased's grave.

Iraqi Turkmens use an instrument called "reverse drum" in funeral ceremonies. However, this does not happen at every funeral. The reverse drum is played when the burial is carried out after the bride or groom-to-be who died a short time before their wedding. If the bride-to-be has passed away, the wedding dress is placed on the coffin; if the groom-to-be has died, the groom's suit is placed on the coffin. The burial is accompanied by drums and zurna. Those who have a funeral like this say some horyats both in condolences and during burial:

“Bala vay

I didn't eat honey, oh my baby

I gathered sticks and built a house.

I didn't fly my baby ah.” (From Turkmen Anonymous horyats, P9)

“Bala vay

Bal yemedim bala vay

Çöp yıgđım yuva kurdum

Uçurtmadım bala vay” (Türkmen Anonim horyatlarından, P9)

In the wake of the funeral ceremonies, as it happened to us, funeral owners sometimes renew their pain when they see those who come to the funeral as follows:

"Musalla's Grass Stone

Burne my heart deep,

I shed tears

when I see someone I know." (from Turkmen Anonymous horyats)

“Musallanın²⁰ çim daşı

Yandı üregim başı

Bir yoldaşın görendem

Tökerem gözüm yaşın”

(Türkmen Anonim horyatlarından, P9)

Almost half of the population in Kirkuk is made up of Kurds. This is also culturally important. Because cultural exchange is more common in mixed societies. The condolence ceremonies of the Kurds living in Kirkuk continue for two days. Women gather at the House of the deceased and men at the mosque. Kurds living in Kirkuk consider it important to welcome and welcome mourners and arrivals even if their homes are narrow. The Kurds in Kirkuk do not set up tents outside, while the Kurds in Erbil do.

There is a different tradition in the Kirkuk Kurds about the burial of the funeral: this situation, which we have explained as grave removal, will not be the fortieth day as it is in the Turkmens. If the deceased person is married and has children, the number of children is removed from forty, then his grave is built. If the deceased has 3 children, if any, they are removed from forty days by 3 days and the grave is removed on the thirty-seventh day. The Kurds do not cook until the fortieth day at the funeral home. In Turkmens, this period is 3 days. In Kurds who have funerals, condolence holders do not bathe in the condolence house again for 40 days. The relatives of the deceased wear black clothing, men wear black shirts, women wear sheets. In this town, which has a lot of habit of wearing jewelry, gold is removed during mourning. The time of binding and dressing of the land is up to the family itself. If the deceased is young, this condition continues for a year. Dressing black in daily life was a situation that existed throughout Iraq but recently this habit is slowly being abandoned. However, most of the older women in the Arabs wear black or dark

²⁰ Musalla, literally, is the name of the stone on which the funeral prayer is placed. Here, it is one of the three big cemeteries in Kirkuk. It is the place we visited while examining the roughness on the tombstones in our research. Also, Turkmens in Kirkuk are usually buried in Musalla cemetery.

colors. When someone in the family dies, everyone is dressed in black, including the relatives of the deceased, big and small.

Arabs also live in Kirkuk. The condolence ceremonies of the Arabs are different from those of the Kurds and Turkmens. This difference draws attention to the extreme: when a person from an Arab family has passed away, they are mourned for seven days in the House of the deceased. The Shape of the laments that are burned and the air that those who come to condolence are clad in is very different. The lamentations (reeds) that begin in the Arabs from the first day of condolence continue until the evening of the seventh day. Ladies from the relatives of the deceased tear their clothes off before they begin the lament to be burned. Starting from under the chest, they hit their breasts. The people who come and the relatives of the funerals embrace first to show them to be a partner to the pain, and then they begin to rein in the shape resembling the aunt. This lament and the ritual performed continues for seven days. Arabs are also extremists from Kurds and Turkmens in condolence. They make condolences with food. There is also food for Kurds and Turkmens, but only for close relatives and family. Arabs slaughter, Cook and serve victims for seven days, which is a period of condolence. While these operations are performed, preparation is made for the other grave removal process. The exhumation process also happens on the seventh day. After the funeral, burial works, condolence ceremonies are completed, as in the southeastern cities of Anatolia, 40. The day is important. Arabs in Iraq gather again at the forty of the funeral. On the first day of the funeral ceremonies of Kurds and Arabs living with Turkmens in Iraq and hsususile and religious holidays, rice for breakfast, apricot food resembling the kind of dried beans are eaten. These meals are special to the festival. The rich and the poor cook these meals in everyone's House on the holidays. These meals mean longing, joy, feelings of joy, enthusiasm to be together. It has also been the subject of various poems:

“For whom shall I cook the feast?
You always spent your young age abroad.
Will I ever see that scowl again?
Come out, I have no patience, get up and come.”
“Kimin için bişirim bayram aşını
Hep gurbette geçirdin o genç yaşını
Acep birde görrem çatma kaşını
Çık gel sabrım kalmadı kalk gel”

They are burdened with sadness, knowing that they will no longer be reunited. For this reason, the house with condolence does not cook these meals on the first holiday they welcome. Again, the first day of the first feast after the condolence is mourned in the House of the deceased. Relatives visit the House of condolence again on this holiday for the purpose of getting a heart.

Horyat callers have said the following form in order to show this in horyats:

“No one can find a solution to my problem.

My remedy is this:

If I die, I bequeath to you,

Come to visit me every Eid evening” (From Iraqi Turkmen Anonymous Horyat,)

“Çaramı gel

Alem bulmaz çaramı gel

Ölürsem size vesiyet

Her bayram akşamı gel” (Irak Türkmen Anonim horyatlarından,P1)

4. Conclusion

Türkmen halk edebiyatını oluşturan parçalar dedelerden kalan milli mirastır. Bunlar kuşaktan kuşağa sözlü olarak dilden dile çeşitli zorluklara katlanarak kendi özelliğini ve güzelliğini kaybetmeden günümüze kadar gelmiştir. The pieces that make up the Turkmen folk literature are the ancestral national heritage. These have survived from generation to generation, orally, from language to language, by enduring various difficulties, without losing their peculiarity and beauty (Bayatlı, 2009, p.49). Horyats are among the oral products of folk literature. In order not to forget Iraqi Turkmens, they write this on their tombstones. Horyats are a method by which Turkmens express their feelings, just as other societies have their own means of conveying their feelings. The poet presents the meaning and content in the form of emotion, not scientific knowledge (Çetin, 2006, p.99) is the poet who presents this in the best way. Expressing your feelings on tombstones is one of the methods of transferring feelings. Besides, almost all of the poems were written in Epic poetry style. The epic poem takes its subject from war, heroism, bravery and love of country. The source people we listened to generally said heroic poems and mourning poems. It draws attention that it is emphasized that the valor of the deceased, his leadership quality in the society, cannot be replaced by a similar person in terms of heroism and self-sacrifice.

References

- Bayat, Fazıl M. (1984). *Irak'ta Türkmen edebiyatı tarihi*. Bağdat Üniversitesi Türkmen Kardeşlik Ocağı Yayınları, Bağdat
- Bayatlı, Necdet Y. (2009). *Irak Türkmenlerinin halk masalları*. Berikan Yayınları, Ankara
- Çetin, N. (2006). *Şiir çözümleme yöntemleri*. Öncü Kitap Basımevi, Ankara.
- Çetişli, İ. (2006). *Metin tahlillerine giriş*. Akçağ Yayınları, Ankara.
- Dilçin, C. (2009). *Örneklerle Türk şiir bilgisi*. Türk Dil Kurumu Yayınları, Ankara.
- Hürmüzlü, E. (2003). *Türkmenler ve Irak*. Kerkük Vakfı Yayınları, İstanbul.
- Terzibaşı, A. (1975). *Kerkük horyatları ve manileri*, 1.ve 2. cilt, Ötüken Yay., İst.

Contact Resources²¹

Cihad Demirci, Kerküklü horyat şairlerinden, yaşı 55, Yaşadığı yer: Kerkük

Rabia Salah, Ses sanatçısı, Körfez savaşı yıllarında Kerkük'ten Erbil'e taşındı, yaşı 70, yaşadığı yer: Erbil.

İmad Halil Mustafa Neccar, şair, yaşı 50, yaşadığı yer: Erbil.

Hisam Hasret, Erbilli horyat eleştirmeni ve yazar, Erbil Türkmenocağı yönetim kurulu üyesi, 65, Yaşadığı yer Erbil

Şemseddin Veli Erbilli, Erbilli Horyat şairi, Erbil'de edebiyat, kültür ve eğitim dairesinde edebiyat uzmanlığı yapmaktadır. yaş:50, yaşadığı yer: Erbil.

Ömer Necad Halil Kafili, Kerkük, Irak Türkmen Meclisi, Arşiv Müdürü, yaşı:32, yaşadığı yer: Kerkük.

Burhan Yaralı, Erbilli horyat şairi, yaşı 72, yaşadığı yer: Almanya.

Esad Şakir Erbil, Irak Türkmen Edebiyatçı ve Yazarlar Birliği Başkanı, eski millet vekili, şair, horyat, piyes ve tarih tarih yazarı. Yaşı:70

Harbi Şükür Kayaci, Kerküklü ses saz sanatçısı, horyat ustası. Yaşı: 54, yaşadığı yer: Kerkük

Feride Polat, Hataylı, anaokulu öğretmeni, halk edebiyatı ve halkbilimi kaynak kişisi, yaşı: 43, yaşadığı yer: Erbil.

²¹ We do not know whether some of these resource persons who assisted us in our research are still alive today.